



# MEMBERS EXCHANGE

Publication of the American Medallist Sculpture Association

Web site: <http://www.amsamedals.org>

Email: [info@amsamedals.org](mailto:info@amsamedals.org)

Summer 2003 Volume 16, Number 3

## A message from the new President.

### *My Fellow AMSA Members:*

I first found out about AMSA through the first vice president of this organization, Eugene Daub. I was a sculptor-engraver at the United States Mint at the time and though I had also been a sculptor at the Franklin Mint several years before, my exposure to art medals was fairly limited. It was a delightful experience to discover the world of more personal statements that were being made via the art form of medallist sculpture.

Hand held sculpture seemed like a perfect medium for communicating ideas and for me a wonderful way of paying homage to other artists whose lives had enriched mine since I was very young. Just the ticket to share my love of a particular composer with others who had had similar experiences with discovering the magic of musical creations. For me a way of trying in a very small way to express my gratitude for the dedication and work that had created the operas, concertos and symphonies that have constantly enriched my daily existence.

So now I find myself more deeply involved with a group of artists who share this desire to create in a very special and wonderful way. We are members of the great group of sculptors who have enlivened the lives of those around them for a very, very long time. Ours is a special ability to express an idea or emotion in a small but impactful space. To give visual life to an abstraction of thought in a unique way.

Hopefully, with the help of others in our group, we can find ways of getting our works into more hands and exposing more people to that wonderful ability we have to give back to the life of the world.

..... *Jim Licaretz*

## **Mark your Calendar !!!**

**July 20th....Annual meeting and reception for the Memphis exhibit**

**Aug. 1....AMSA general meeting and round table discussion at the ANA convention in Baltimore**

## AMSA officers:

### President:

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Jim Licaretz

Ph. 310-832-6993

### 1st Vice President:

Alex Shagin

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### Secretary:

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Anne-Lise Deering

Ph. 206-542-0608

### Board of Directors:

Geri Gould	2006	<a href="mailto:geri@artmedals.com">geri@artmedals.com</a>
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Mel Wacks	2004	<a href="mailto:Numismel@aol.com">Numismel@aol.com</a>
Ira Rezak	2005	<a href="mailto:ilr8@columbia.edu">ilr8@columbia.edu</a>
Enrique Moreira	2005	<a href="mailto:emoreiro@emoreiro.com">emoreiro@emoreiro.com</a>
Janet Indick	2005	<a href="mailto:janetindick@aol.com">janetindick@aol.com</a>

### Advisors to the Board:

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Alan Stahl	<a href="mailto:amstahl@optonline.net">amstahl@optonline.net</a>
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### Newsletter editor:

#### Please Note:

AMSA has a new editor. Gary Cooper  
389 Swamp Road, Durham, ME 04222  
E-mail: [gcooper@exploremaine.com](mailto:gcooper@exploremaine.com)  
Phone: 207-353-2505

Please send items of interest about yourself or events that you have attended that relate to news about the medal and medallist sculpture. This publication is for you, the members. Please send information in writing, preferably as e-mail and please include photos if available. Please write bios in third person and limit your news to items related to medals.

**Deadline for the next newsletter is Oct. 1, 2003**

*Oliver  
Search  
miss*

**Remember to renew your membership before Sept. 1, 2003.**



Medals by Members

Dear AMSA members!

This is my final President's message. I thank you for making my term as president a very productive experience, and for all your help and good wishes. I am very sad that I have to give up the presidency but it became an impossible task. Last year has been very stressful, my parents died and my husband became ill. I felt that I could not give AMSA the attention that AMSA deserved.

I would like to thank each and every Board member and Advisor for their input and commitment throughout my Presidency. Our Member's Exchange Editor deserves a special thanks for keeping our organization together. Thank you Anne-Lise for all the e-mails, memos and the informative professional "Members Exchange" you manage to get out on time.

Best wishes to the new board members and our new president Jim Licaretz. Please call on me if I can help in any way. It has been a joy to get the Memphis show together. I am sure that it will be a very interesting show thanks to everyone who sent their medals to the show, and Ken Douglas who was a liaison between AMSA and the Museum. I hope we can build on what AMSA has accomplished so far and help our organization reach its goals. I may not be able to get to Memphis but I will be waiting to see you all in Ypsilanti this October.

..... Sylvia Perle, past president.



Above: Heidi Wastweet "Willie Nelson" commissioned for Island Records. Sculpted and die cut by Heidi and struck in silver, 1.5" dia. by Sunshine Mint.

Below: Saint Francis by Laci deGerenday



Anne-Lise Deering  
The climber,  
Cold cast bronze.

Rossini by Jim Licaretz  
Cold Cast Bronze.



Anne-Lise Deering  
On the right:

Water Games.

Cold cast bronze.





### ***The International Coin Design Competition 2003***

Japan Mint and the Mint Se-yu-kai Foundation will hold the International Coin Design Competition 2003 in order to encourage coin designs from around the world in their creative activities and enhance the artistry of their coin designs. We wish this event leads to the finding of many excellent works and look forward to your creative, artistic and beautiful coin designs. Deadline is August 31, 2003.

For more information contact Japan Mint;

E-mail: [pub@mint.go.jp](mailto:pub@mint.go.jp)

Information about the competition is also available on the website of Japan Mint: <http://www.mint.go.jp>

Or contact Mashiko:

ph: 212-971-0953 ..... fax: 212-967-9827

e-mail: [medialia@cs.com](mailto:medialia@cs.com)

### **Daniel Altshuler appointed to the Citizens Coinage Advisory Committee at the US Mint.**

Daniel Altshuler is one of 8 people on the Citizens Coinage Advisory Committee at the US Mint selecting and suggesting designs for the new Nickels and Quarters. He is also on the Commemorative Coin Committee at the US Mint and attributes his appointments as a result of his association with AMSA.

"(As the only sculptor/numismatic sculptor on the committee I am contributing to the best of my abilities to help attribute to the ideas on how we go about improving the designs of our coins in the future.) It is a great honor to accept this task."

#### **AMSA's advertising policy.**

We are accepting ads in the Members Exchange !!

Each AMSA member gets one free "1 inch" ad per year. Each additional "1 inch" ad for a member is \$5.

Business card ad is \$8 per issue or \$32 per year/4 issues.

Non-members may run a "1 inch" ad for a flat fee of \$10/ issue.

A one inch ad may have about 40-50 words and be a maximum of 6 lines long.

For commercial businesses:

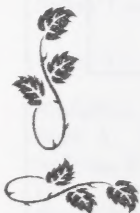
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***E-Mail:***

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### **The American Medallist Sculpture Association (AMSA) 2003 Medals Exhibition in Memphis.**

The exhibit will feature works from 24 of North America's top medallist artists. The list of artists includes sculptors George Cuhaj, Anne-Lise Deering, Amanullah Haiderzad, Barry Johnston, Mashiko, Anna Meszaros, Anne Shaper-Pollack, Alex Shagin, and Bud Wertheim. Jurors Sylvia Perle, Larry Newhouse and Sergio DeGuisti selected the 67 pieces that will be this summer's feature exhibition at the National Ornamental Metal Museum in Memphis, Tennessee. The beautifully sculpted medallions are cast in bronze, silver and copper and vary in size from 3 to 7 inches. Each image is unique in theme and construction and is a veritable feast for the eye. The exhibition will move to the Ford Gallery in October and will include displays featuring the tools and techniques used in the design and production of medallist art.

### **AMSA medals at the Ford Gallery**

The AMSA Medals Exhibition will be at Eastern Michigan University Ford Gallery on October 6-31, 2003.

An opening reception is planned for Monday, October 6th, 4-6 p.m. in the gallery lobby.

Ford Gallery, located in Ford Hall on Eastern Michigan University's campus, hosts art exhibits of regional and national importance. It is a valuable resource for the university and surrounding communities as well as the local, regional, and national arts community.

Ford Gallery was opened in 1982 as a replacement for the old Sill Gallery. It is currently hosting 6-8 major art exhibitions and 3 student art shows during the academic calendar year. The spring and summer calendar is reserved for graduate thesis exhibitions which are open to the public.

The gallery is barrier free and located on the second level of Ford Hall. The gallery is open Monday and Thursday, 10 a.m. to 5 p.m.; Tuesday and Wednesday, 10 a.m. to 7 p.m.; and Friday and Saturday 10 a.m. to 2 p.m.

Artist lectures and exhibitions are free and open to the public. A calendar of gallery exhibitions and lectures is available from the Art Department office at 114 Ford Hall or by calling Larry Newhouse at 487-0465 or e-mail: [larry.newhouse@emich.edu](mailto:larry.newhouse@emich.edu)

### **AMSA Annual Meeting, Ornamental Metal Museum Memphis, Sunday, July 20, 4 pm. Reception 2-5 pm.**

The election is over and the ballots counted on July 1, the beginning of AMSA fiscal year..

There were 42 ballots returned with names on the outside envelopes and one without. All the nominees on the ballot were elected. There were seven write-in votes for Anne-Lise to stay on as secretary and one write-in for Bev Mazze to be the secretary.

The new slate for the coming year is:

President: Jim Licaretz, 1st vice-president: Alex Shagin, 2nd vice-president: Ken Douglas and treasurer: George Cuhaj. Congratulations to the officers and to the new members of the board: Lotte Cherin and Geri Jimenez Gould.

Mel Wacks, Ira Rezak, Enrique Moreiro and Janet Indick will continue to serve on the board.

I will stay on as secretary for now until someone steps in to take over the job.

I have a lot of faith in the new slate and look forward to a brighter future for AMSA.

....Anne-Lise Deering, secretary



**Medal on exhibit in Memphis**  
Ken Douglas: Ben Franklin  
Struck. Bronze, 3" dia.



**Books! Books! Books!!**

(Many scarce and out of print)

Buy or Bid Sale ends September 25, 2003.

Alteri, G., Medals of Maria in the Vatican Coll.	S \$20.00
Baker, Medallic portraits of Washington	H \$45.00
Baxter, B., The Beaux Arts Medal in America	S \$25.00
Betts, B., Mexican Imperial Coins & Medals	S \$10.00
Betts, W., American Colonial History Illustrated By Contemporary Medals	H \$40.00
Bradfield, Franklin in Numismatics	S \$ 8.00
Dusterberg, R., Official Inaugural Medals of the United States Presidents	H \$25.00
Eimer, C., Medallic Portraits Duke of Wellington	S \$48.00
Fischer, J., Andrew Ciechanowiecki Coll. of Gilt and Gold Medals	S \$45.00
Forrer, L., Biographic Dictionary of Medallists 8 Vols.	H \$650.00
Freeman, S.E. Catalog of Medals, Medicine and and Allied Sciences	H \$175.00
Friedberg, D.M. Jewish Medals; Renaissance-Napoleon	H \$20.00
Gans, Goethe's Italian Renaissance Medals	H \$12.00
Hennin, M. Histoire Numismatique de la Revolution Francaise - 2 vols.	H \$110.00
Hill, G.F. & Pollard, G. Renaissance medals at the National Gallery of Art (Kress Coll.) pub. 1967	H \$195.00
Jones, M. The Art of the Medal	H \$40.00
Kenney, Early American Medallists and Die Sinkers	S \$ 6.00
Lawrence, R.H. The Medals of Cavino, the Paduan	S \$ 6.00
Litherhead, A., Spink's Standard Catalog of British Orders, Decorations and Medals (w/values)	H \$25.00
MacNeil, The President's Medal (1789-1977)	S \$15.00
McCormick-Goodhart, L. Admiral Vernon Medals	S \$20.00
Nathanson, A.J. Thomas Simon- His Life and Work	H \$15.00
Sadow J. and Sanno, T. Coins and Medals of the Vatican from 1929	H \$20.00
Scher, S.K. The Currency of Fame; Portrait Medals of the Renaissance ( <i>Beautiful!</i> )	H \$95.00
Schiaffino, J. Las Fishas Peruanas (Medals and Tokens)	S \$15.00
Stahl, A. The Medal in America - 2 vols. each	\$25.00
Sullivan, E. Collecting Political Americana	H \$20.00
Udine, La Medaglia Barocca in Italia E in Europe	S \$35.00
Woolf, N. The Medallic History of the Jacobite Movement	S \$50.00

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## **Round Table Discussion on "Future of Medallic Art" at the ANA convention, Baltimore, August 1, 1PM.**

AMSA will have a general membership meeting with a round table discussion at the American Numismatic Association's [ANA] Convention in Baltimore. The topic of the discussion :  
"The Future of Medallic Art--Dead or alive?"  
The meeting will be held on Friday , August 1 at 1 pm and the development committee will discuss the results of the two surveys that are being carefully reviewed and recommendations are expected to reflect many of the interests and concerns expressed in those surveys. The committee seeks input and recommendations from anyone who has not already expressed themselves. The committee has been considering ideas that integrate collectors, mint directors, and art galleries with artists to create more exposure to contemporary art medals and the artist members of AMSA who produce them. An annual medal has been discussed as well as an exhibit to be held annually at the American Numismatic Convention.

A draft for a uniform artist certification for inclusion with limited edition art medals has been prepared. This has required a review of the state laws in the fifty states to achieve national compliance. The law firm of Scarinci & Hollenbeck has donated its legal services to this endeavor and Dick Johnson, as well as AMSA's web site designer are helping to produce a draft certificate, pending approval by the AMSA board of directors.

The committee is also considering some recommendations to make medallic art more accessible to collectors and interested persons by suggesting some marketing techniques that could more widely disseminate information and availability of AMSA's artist's work. Mel Wacks has provided invaluable insight into the complexities of marketing. All members and interested parties are welcome to participate and to let their voice be heard.

We look forward to seeing you there !!!!



## MORAL RIGHTS AND THE VISUAL ARTISTS' RIGHTS ACT OF 1990

The rights of artists and artisans are constantly evolving and changing. One term that is bandied about with increasing frequency is "moral rights." Until recently, moral rights of the artist were virtually nonexistent in the United States.

Elsewhere, especially in Europe, such rights have long been recognized. The notion of moral rights is derived from 18<sup>th</sup> Century France when the intangible rights of an artist were dubbed *les droits moral*.

The passage of the Visual Artists' Rights Act of 1990 (the "VARA"), brought the concept of moral rights to the forefront of United States intellectual property law and gave artists a potentially powerful tool in the protection of their art work. The VARA protects artists by giving an artist the right of attribution and integrity. Artists can now protect their work from misattribution, mutilation and distortion. This article contains a brief discussion of VARA and situations in which VARA may play a significant role in directing art-related transactions.

Rights of Attribution and Integrity are set forth in § 106A(a) of the Copyright Code (hereinafter referred to as the "Code," which is found in its entirety at 17 U.S.C. § 101 et seq.). The Code states that the artists shall have the right:

1. To claim authorship of his or her work;
2. To prevent the use of his or her name as the author of any work of visual art which he or she did not create;
3. To prevent the use of his or her name as the author of the work of visual art in the event of a distortion, mutilation, or other modification of the work which would be prejudicial to his or her honor or reputation; and
4. To prevent any destruction of a work of recognized stature and any intentional or grossly negligent destruction of that work.

The only exception to these rights is that modification of the art work due to the passage of time or the inherent nature of the work does not qualify as mutilation or modification protected by VARA.

Modification that occurs as a result of conservation or presentation circumstances such as lighting and placement is considered modification due to the passage of time unless damage is as a result of gross negligence.

The manner of conservation or presentation may be especially important for sculptural work because metal sculptural work may, in many circumstances, be placed outdoors. Thus, unless a sculpture was placed in a grossly negligent location (perhaps the interior of a volcano or at the mouth of a geyser), it is unlikely that weathering would be the basis for a VARA claim.

Scope and Exercise of Rights. Only the artist has rights under VARA. Unlike other rights under the Code, VARA rights are not transferable. Thus, even if an artist transfers all of his or her copyrights (such as reproduction, distribution and derivative work rights), the artist shall always maintain his or her VARA rights.

Duration of Rights. For works created on or after the effective date of VARA (six months after its enactment date of December 1, 1990), rights granted by VARA last only for the life of the artist and cannot be exercised by the artist's estate—unlike other copyrights. For works created before the effective date of VARA, but still owned by the artist on that date, the rights are coextensive with and expire at the same time as the copyright.

Transfer and Waiver. The rights conferred by VARA may not be transferred, but may be waived. Waiver may be accomplished by having the artist sign a written agreement specifically waiving his or her VARA rights. Such a writing shall specifically identify the work, and uses of that work, to which the waiver applies. The waiver applies only to the work that is specifically designated by the writing. In the event that the art work was created as a joint work, a waiver of VARA rights made by one artist waives the rights for all other artists.

*Continued next page.....*



Waiver may be especially important in the event that art work is incorporated into a building. Unless the artist agreed to the installation of the art work prior to the effective date of VARA, or a waiver is executed, VARA may apply to such incorporated art work. When VARA rights apply to installed art work, before the building owner may remove the art work it must be determined that such removal can be accomplished safely. Next, the building owner must make a good faith effort to locate and notify the artist of the owner's intent to remove the work, even if such effort is unsuccessful. Even if the artist receives notice, if he or she fails to remove the work or pay for its removal within 90 days after receiving notice, the VARA rights are waived with respect to the removal of the work.

Additional Protections. In addition to the VARA, which is a federal law, several states have passed laws requiring additional protections. Currently, states offering additional protections for moral rights are California, New York, Connecticut, Massachusetts, Pennsylvania, Rhode Island, Louisiana, Maine, New Jersey, Nevada, South Dakota, and Utah. VARA preempts state laws that are more restrictive than the terms of VARA, however, states are free to provide broader protection to artists.

Conclusion. VARA rights are equally important to artists, artisans and art patrons alike. Because private property ownership is a deeply ingrained founding principle in the United States, it is at once comforting and uncomfortable for us to grapple with the ramifications of VARA. VARA creates an entirely new dimension to our current intellectual property ownership structure to which all artists, arts-related businesses, patrons and building owners must be sensitive.

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*Sarah S. Conley is a partner in the law firm of Steiner Conley, LLP located in Beverly Hills, California. She can be reached at (310) 275-3595 or by email at [sconley@steinerconley.com](mailto:sconley@steinerconley.com).*

## Dick Johnson Calls for A Medallic Artist to Design New ANA Logo.

The American Numismatic Association, world's largest organization for collectors of numismatic objects, has published a new logo design. It replaces one of a Lamp of Knowledge resting on a book, a trademark that has represented the organization for decades, both in three-dimensional medallic form and two-dimensional graphic form.

To AMSA member Dick Johnson the new design greatly missed capturing the essence of numismatics. The two-dimensional design fell flat – and has no potential for rendering it into a medallic design.

Since the new design was created by a commercial graphic agency he stated it was the wrong profession which created the new logo.

In a guest editorial he wrote for *Coin World*, to be published in late July, he suggested that any new logo, seal or trademark for any numismatic organization should be created by a medallic artist. Further, it is easier once you have a three-dimensional glyptic design, to create the two-dimensional graphic image from this.

He gave as an example, the American Numismatic Society's 125th Anniversary Plaque, created by sculptor Marcel Jovine, as an excellent example of capturing the essence of numismatics. The plaque bears a male figure as a Minter on the obverse, the mechanical reducing machine on the reverse, both superimposed on coins and medals of the past from the Society's collections.

In a separate article he wrote about the origin of trademarks which trace their history to an invention by the first creator of art medals, Pisanello, the *impresa*. Pisanello placed symbols on his portrait medals signifying the person portrayed. From these first symbols have developed the modern seal, logo and trademark.



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## **BEST WISHES!**

Being newsletter editor is indeed a daunting task, yet Anne-Lise Deering has met this challenge with undaunted courage. Bringing AMSA members news about our organization and new medals as well as researching information about Medallic Art through other sources, she has professionally brought our members closer together as we work from global distances. After so many years of producing timely information, her special flair for keeping us together and up to date will be missed. We wish Anne-Lise much success as she steps down as our newsletter editor to pursue her artistic endeavors.

All the best to you, Anne-Lise!

Jeanne Stevens-Sollman  
Ann Shaper Pollack  
Advisors to AMSA

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## **Contemporary Japanese Medallic Sculpture**

~~~~~

An exhibition of 70 medallic  
sculptures by 28 artists

Including a special exhibit of work by  
Keiichi Uryu (1919~1992).  
Recipient of the 1990 Saltus Award and  
father of the contemporary Japanese  
medal.

**March 1 to May 31, 2003**

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for abroad. Please make a check payable to:  
"Medialia Gallery".

## **NEW IDEAS and NEW APPROACH in MEDALLIC SCULPTURE and ROOTS OF DRAWING**

Special exhibitions sponsored by the nonprofit organization,  
New Approach, Inc., which promotes emerging artists.

July 5 - August 31. at Medialia Rack and Hamper Gallery  
335 W. 38th St., 4th Fl., New York NY 10018  
tel: 212 - 971-0953 fax: 212 - 967 - 9827  
e-mail: medialia@cs.com

Summer Hours :

Friday to Monday 12:00 - 6:00 by appointment  
Opening Reception July 12, Saturday, 2003 3:00 ~ 6:00 pm

### **Space I NEW IDEAS and NEW APPROACH in MEDALLIC SCULPTURE**

The focus of this exhibition is to show the artists  
capabilities in executing commission works regardless of  
size. Particularly in medallic sculpture, the four artists,  
Philippe Jean, Tuesday Kay, John Lynch and Brian Nolen,  
are showing work related to portraiture, corporate art, social  
issues, and personal interests. Each artist has a clearly  
different approach to a given theme, yet their innovative  
expressions in three-dimensional work shows the bursting  
energy of young artists. Also showing is the recent medallic  
sculpture created by seasoned emerging artists of Ann  
Cooper, Tom Gagiewski, Erin Payne, Patrick Parrish and  
Mark Walnock.

### **Space II ROOTS OF DRAWING**

Figurative drawings by emerging artists, Kazuhiro Adachi,  
Jeffery Casto, Carl Fougereousse, Joel Mangin, Jen Naylor,  
Lester Onisko, Raphael Sassi, Yumiko Tomobe and  
Michael Young. This unique drawing exhibition is  
organized by Yumiko Tomobe, one of the exhibiting artists.

... This exhibition demonstrates the determination of a  
group of young artists working together at the New York  
Academy of Art to assert the primacy of drawing and the  
primacy of the human figure. ... it is my belief that we are  
witnessing a promising new development among artists just  
entering onto the scene, one in which  
theory and craft need not be contradictory ambitions.

.. from brochure text by John Jacobsmeyer

Mashiko Nakashima  
Director  
Medialia ... Rack And Hamper Gallery

\* Medialia ... Rack and Hamper Gallery, Space I,  
specializing in small, affordable works by international  
artists, including: small sculpture, transformable sculpture,  
wearable sculpture, wall hangings. Work of gallery artist is  
exhibited on a continual basis.





New medal by Del Newbigging:  
"Looking for a reason...to be" cast  
bronze, 45mm x 110mm x 6mm.



This green, brown and polished bronze medal is based on the quest for meaning in our lives. Gauguin said it in his painting, "Whence Do We Come? What Are We? Whither Are We Going?"  
Check Del's new website: << [www.delnewbigging.com](http://www.delnewbigging.com) >>

## Let's walk on the wild side, together!!

Since ever an image of a destitute loner touched by a genius and besieged by nightmares and life threatening problems has been etched in the collective perception of our society..... A pretty neat description of another tear jerking Hollywood flick with an interchangeable flashy title produced in assembly line style by those who never hesitate to take full advantage of the unfortunate ones who possess the creative skills and ability to sacrifice themselves for the mass entertainment. Not Anymore! The myriad of talent agencies in the arts, sports, book publishing and movie industries are working real hard to repair the credit histories and fatten up the checking accounts of those prolific geese of the dreamlands who mastered the tricks of their trade and are delivering the freshly laid golden eggs on a regular basis. Suddenly, from the dusty shelves of Italian archives a banking record of Michelangelo being recovered shedding a new light on the familiar face with a broke nose that belonged to a genius of a padded bottom line and a prince among the wealthy business men of his time in full control of his financial destination. And when his departure day came to hit the road to his final destination in the places so well depicted by his fearless hand on the Sistine Chapel ceiling, by his bedside in a large wooden chest a not too small fortune of thousands of gold coins and jewelry was discovered besides the number of real estate items and (not to be omitted) the countless treasures left for the cultural enrichment of the posterity all over the place. Any time you touch an artist's toil think about the impact your action may have on the future and what size and shape of the legacy you are going to leave after your days of toil and struggle are over. Even if you don't want to think about the eternity and the universal aspects of the creative process and only aim to amuse yourselves and perhaps those few who love you dearly. What message you are sending out and in which "bottle" is entirely up to you. Nobody will be able to alter your style and your signature as long as you are aware of the unique energy that is charging your imagination and empowers your hand. Just try to remain yourself and listen attentively to the metronome of your own heart. As one character in the American literature suggested: "personality is an unbroken series of successful gestures." In your pursuit of happiness try to use your artistic discoveries as a communication tool and by sharing your

personal impressions with others encourage them to recognize (and reward) your heroic efforts to deliver. Obviously, if you express yourself in a coded language or by distorted messages there will develop a widening gap in the communication and a diminishing demand for your revelations.

But if we decide to be less enigmatic and isolated we need to search for better ways and means of self-expression. At this point allow me to mention a very old recipe for success that has been ignored lately by so many modern age artists it became one of the most abused clichés in our media. In search for an alternative to an individually struggling and dying type let's consider the model of a workshop that used to provide the artisans of the past with means of professional survival and served as a source of self esteem by establishing an image of a well organized institution that needs to be reckoned with by the authorities as well as the common folks.

In our world so confused and beleaguered this may sound a bit crazy and out of touch with reality. How can we participate in such a venture being separated buy thousands of miles and conquered by our economic situation. Just imagine a moment a "virtual" walk on the wild side in the dark alley of our solitude. Where is the guiding star to follow if we don't have even a clue how to get to that gathering point. Suppose we start out on a project that all of us support and are willing to share. And suppose we are getting out of our garages, kitchens and attics and start visiting with each other and not just on holiday or at the show openings but also to talk shop, not only to each other but also to the average people out there in the wide open world who are (no doubt about it) searching for the life saving answers your art may provide. And hey, why wouldn't you scholarly types and those who collect step forward with your open hands, open hearts (and open wallets).

If you think I'm not realistic in my proposal, speak your mind. Make a point, make a scene.

Of course, in order to do what you need to open the door, enter the scene, to be seen, you need to stand in the spotlight and open your mouth.

What is your message?..... May we deliver it together?...

.....Alex Shagin





# AMSA Membership Application, 2003-2004

Current membership expires Aug. 31, 2003. Next years dues to be paid before Sept. 1.

Enclosed is my check for \$35.00 annual AMSA dues in the US and Canada;  
\$20.00 for matriculated students (enclose a copy of the current ID card)

Enclosed is my check for \$45.00 annual dues outside the USA and Canada.

Enclosed is my contribution of \$ \_\_\_\_\_ to further help AMSA reach its goals

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Please send completed application and payment in US Dollars to:

American Medallic Sculpture Association, (AMSA). To ensure receiving your newsletter send your dues to:

AMSA Secretary, PO Box. 1201, Edmonds, WA 98020. Make check payable to AMSA.

Please let us know if you can help by holding an office or be on a committee. Thanks !!!

Please support our group by buying your medal now !!

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Your address label will state when your membership expires....

Please let us know if you can help by holding an office or be on a committee. Thanks !!!!!!!

This newsletter is published quarterly.

**Deadline for the next newsletter is Oct. 1, 2003.**

Articles or news received after that date may not be included in the next newsletter.

Please submit articles by e-mail if possible. Thanks!

Send articles, news of interest and advertising to Editor:

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ADDRESS CORRECTION REQUESTED

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